

Preface

Independence in 1947 generated a process of decolonization of our life, arts and cultural modes. Senior directors like Habib Tanvir in Hindi, Sombhu Mitra in Bengali in the North and B.V. Karanth and K.N. Panikkar in the South, took the lead to have an encounter with the tradition, and to match the intensity with which the modern theatre had arisen with violent rupture from the indigenous theatre. This encounter has given rise to 'new' contemporary theatre or say Indigenous style with some distinctive features. The emergence of new theatre has been prompted by quest for identity and search for roots. It has also led to the creation of two streams in modern theatre. Several senior directors and playwrights continued to work in naturalistic idiom, though only occasionally that they tried to bring in elements of experiment in their productions.

In Modern times it has been noticed that most of the director try to use the elements of the traditional forms. Director like Late Habib Tanvir, Late Shri B.V. Karanth, Shri Bansi Kaul, Shri K.N. Panikkar, Shri Ratan Thiyam and Ms. Neelam Man Singh etc. are using the elements of traditional theatre in their production regularly.

Habib Tanvir who in mid- 50s in his theatre used music, songs, movements, dance and poetry, which were practically exiled from the naturalistic theatre. His production of *Agra Bazar*, a play constructed by himself on the poetry and life of popular poet Nazir of Agra was a

stage. He put on the stage a whole Bazar scene
 r goods and singing Nazir's poems. Later Tanvir
 did this play again in local dialect with the folk performers of Nacha form
 of his region hhattisgarh, now a full -fledged state, and then a part of
 Madhya Pradesh.

It is a special feature of the new theatre that several directors are also
 music composers and compose music for their productions in relation to
 the dramatic text and movements. K.N. Panikkar, B.V. Karanth and Ratan
 Thiyam are the senior directors who compose music for their
 productions. Karanth has specialized in theatre music and has a definite
 philosophy and aesthetics. ften he also composes music for the
 productions by other directors. ne may say that a new class of theatre
 music composers has emerged. In the credit list for a theatrical
 production, the name of music composer is given along with other
 technicians.

Ratan Thiyam's famous play *Maara* 194 which was full of
 movements and rhythm and was based on Abhimanyu story from the
Maara heralded the beginning of the new theatre. hile this
 production made great impact on the audiences used to spoken theatre

Several directors are now working with mixed cast of urban and folk
 actors. Neelam Man Singh haudhary working in handigarh has
 professional Naqqals of Punab in her group, who had with great
 virtuosity dance and movements to all her productions and act as female
 impersonators and work as stage hands too. She did *Maara* a

ng it a contemporary idiom. Later, she did a
a in adaption by Punab's famous poet Pattar.

The production of *Parva* was greatly admired for its strong images
echoing the agony of arma's barrenness. Later, she did irishKarnad's
play *agada* based on two Kannada folk tales. In Manipur in the
north-east, senior director and playwright KanhaiLal uses traditional
legends and tales providing them contemporary relevance.

hat is the main focus in all these production hat is the main feature
in this production which gave so many acceptances throughout the
nation ne thing in al I this production is that they try to use our local
regional traditional forms. This has very good impact on the modern
audiences. se of music, dance are now a days are getting more and
more acceptance and used quite commonly in most of the production.

Now a day the talk on the National theatre is on its peak. In the
globalization era we all are moving towards the Atomic world and
mechanical world. It is necessary to get relaxation in the stressful
modern life, as it has been already proven so many times Art is the best
medicine and too our regional traditional form, our rituals are so strong
in this connection, then why not we go towards our roots and flow like
river by using this, we may make our impression something different in
the theatre world.

I studied thoroughly the performances done by the directors like Late
Habibi Tanvir, Shri K.N.Panicker and Shri Ratan Thiyam where the
elements of the Indian tradition are used. By using the indigenous

d of new impact have been come out and how
wards the new theatre and indigenous style are
on the roll or not. hat kind of the improvement is required has to be
finding out.

These all three directors are different in their works for example Late
Shri Habib Tanvir was used a local dialect of hhattisgarh and mainly
focused on the folk theatre of their region. Shri K.N.Panikkar used the
traditional form like Kuttiyattam which is the only form have Sanskrit
theatres element in it. hile Shri Ratan Thiyam is using the traditional
elements of Manipur like Lai Haroba, Thang Ta etc..in his production and
also the visual formation by the latest technology without hurting the
content of the play.

There are so many directors are using the traditional and rituals
elements in their play but they all are not successful. But these three
directors have kept our tradition on the highest level and world has now
following them. If we understand this intricacies and microscopic view of
their work we can be more on the way of the indigenous style. This
indigenous style I feel will only be achieved by studying the work of
these directors. I strongly feel the outcome of this research will
definitely give a new dimension to the theatre practitioner. Because so
far the study was made on individually on these directors but the
analysis of all three has not been made I am trying to keep all these
three at one place and understood their work and compare with each
other.

back to our classical theatre The contribution of
Chikkar, Ratan Thiyam and Late Shir Habib Tanvir.

They are the main motivating factor to change the audience's view point about the Sanskrit theatre. The talk of today's Indian theatre is only possible if you understand the root of rich rituals and tradition. Our rituals and tradition so powerful that any script can be fitted into it without hurting the original thought.

The work of these three directors and after comparing them I found so many similarities in their working style though their presentation was different. Their childhood and the environment have influenced them a lot.

In my research I have divided my research in six chapters where in first five chapters I have mentioned the detail about the directors and the production of this director. In the six chapters I have made a conclusion which I feel is proving my study. At the end of the thesis I have kept a bibliography and references which contains references of the books and articles and other references like electronic media, informative websites and personal interview with experts.

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